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Language before Grammar.



LANGUAGE LESSONS.

Revised Edition.

**DAVENPORT,
DAY, EGBERT & FIDLAR.**

1875.

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LANGUAGE BEFORE GRAMMAR.

LANGUAGE LESSONS,

BY

Boche
MISS P. W. SUDLOW AND *William Edward* W. E. CROSBY.

REVISED EDITION.



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PREFACE.

THE object of this revision of "FIRST LESSONS IN LANGUAGE AND COMPOSITION" is to still further aid both teacher and pupil in the important work of composition in school.

The matter designed for the pupil has been collated, and, with important changes and additions, is presented in this text book for the children.

Throughout the work reference is made to the "Teacher's Manual," which, together with the text of this, is bound in one volume, furnishing a convenient hand-book for the teacher's desk.

For further aid, a series of small blank books, each called an Exercise Book, is provided for the pupil. In these numbered blanks are provided for the first writings and for the corrected copy of each exercise given in the text book.

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CHAPTER I.

LESSON I.

1. WRITTEN EXERCISES — SENTENCES CONTAINING NAMES OF OBJECTS.

TO THE TEACHER—See Model Exercise, Lesson I. of the Manual.

EXERCISES.

I. NAMES OF OBJECTS IN THE SCHOOL ROOM.

1. Form sentences, using in each the name of some object which you see in the school-room.

Exs.—My *book* is a new one.

The *chair* stands by the wall.

DIRECTIONS.

1. Look at the object about which you are going to write.
2. Think about it. Select the best words.
3. Arrange the sentence in your mind before you begin to write.
4. Take care to write only what you know to be true.
5. Write neatly and spell correctly.
6. Begin each sentence with a capital letter.
7. Use the period as directed in your oral lesson.

NOTE.—The teacher will examine the work on your slate, or in your blank book, and if you have misspelled any words you will find them marked with the letter S; the omission, or wrong use of capital letters, marked C; the omission, or wrong use of punctuation, marked P; an improper word, as to meaning or form, I. Re-write carefully, correcting all mistakes.

II. NAMES OF OBJECTS AT HOME.

2. Form sentences, using in each the name of some object which you see in the following picture, observing the directions already given.

Ex.—The *boy* is playing with the *kitten*.



III. NAMES OF OBJECTS SURROUNDING THE HOME.

3. Write in the same manner, as before, about the different objects in the following picture :



IV. NAMES OF OBJECTS ASSOCIATED WITH THE CITY.

4. Write sentences about the different objects seen in the following picture.



Ex.—I see a tall *steeple* far up the *street*.

V. USE OF THE WORD *and* IN CONNECTING THE NAMES OF TWO OBJECTS WHEN THE SAME THING IS SAID OF BOTH.

1. Write in one sentence that which is expressed by each of the following couplets of sentences :

The girls can play.

The horse eats corn.

The boys can play.

The cow eats corn.

Squirrels live in the woods.

Rabbits live in the woods.

Ex.—*The girls and the boys can play.*

2. Write two sentences, using the name of an object in each.

Ex.—The *boy* runs.

The *dog* runs.

3. Say the same of both objects in one sentence, connecting the names with the word *and*.

Ex.—The *boy* and the *dog* run.

VI. USE THE WORD “AND” IN JOINING TWO ACTION WORDS.

Complete the following by telling two things that each person, or animal can do :

The horse

A man

A boy

The parrot

A girl

The goose

A Bird

A scholar

The cow

The teacher

Ex.—The horse *can eat* and *run*.

LESSON II.

2. NAMES OF OBJECTS, DISTINGUISHING THE SINGULAR FROM THE PLURAL FORM.

TO THE TEACHER.—See Model Exercises, Lesson II. of the Manual.

EXERCISES.

Write the following name-words, changing each so that it shall mean more than one :

1. Tailor, lion, bonnet, fork, town, sled, pupil, horse, arrow, desk, house, home, flock, son, king, cow.

Exs.—*Tailors, lions, &c.*

2. Boy, toy, day, alley, valley, key, tray, spray, volley, joy.

Exs.—*Volleys, sprays, &c.*

3. Box, church, fox, tax, inch, class, glass, coach, branch.

Exs.—*Boxes, churches, &c.*

4. Story, berry, cherry, duty, baby, fly, glory, mercy body, lily, fairy.

Exs.—*Stories, berries, &c.*

5. Change the following words so that each will mean more than one : Man, woman, child, goose, tooth, foot, ox, mouse.

Exs.—*Men, oxen, &c.*

6. Write name-words, denoting more than one, not found in the lists given above.

LESSON III.

3. NAMES OF OBJECTS USED AS SINGULAR AND PLURAL.

To THE TEACHER.—See Model Exercises, Lesson III. of the Manual.

EXERCISES.

I. NAMES FOUND IN THE EXERCISES OF THE PRECEDING LESSON.

Select the names from those that you have written in the last lesson, and write as follows :

1. Four sentences, using a name and the word *are*.

Ex.—The *cows are* in the field.

2. Four sentences, using a name and the word *were*.

Ex.—The *children were* on the play-ground.

3. Four sentences, using a name and the word *have*.

Ex.—*Flies have* wings and feet.

4. Write sentences, using in each one or more of the following words, written so as to mean more than one.

hat,	apron,	button,	plate,
coat,	collar,	ribbon,	towel,
slice,	glove,	cuff,	ax,
scarf,	mitten,	knife,	glass,
dress,	pin,	broom,	brush,
fruit,	mouse,	church,	cherry,
cup,	orchard,	sheep,	ox,
pen,	flower,	farmer,	bridge,

Ex.—He gave me a pair of *gloves*.



LESSON IV.

4. SENTENCES CONTAINING THE PLURAL FORM OF THE VERB, USED WITH A COMPOUND SUBJECT.

TO THE TEACHER.—See Model Exercises, Lesson IV. of the Manual.

EXERCISES.

Write sentences, saying something of two different objects, seen in the preceding picture, and connect the two names used by the word *and*.

Ex.—The globe and books are on the shelf.

In the same manner, write about other objects of which you may think.

1. Use with the names connected, the word *are*.

Ex.—The *horse* and *cow* *are* in the pasture.

2. Use with the names connected, the word *were*.

Ex.—*Mary* and her *sister* *were* glad to see me.

3. Use the word *have* in the same manner.

Ex.—The *boy* and *girl* *have* some new books to read.

LESSON V.

5. SENTENCES FORMED, CONTAINING WORDS EXPRESSING WHERE OBJECTS ARE, OR THE POSITION OF OBJECTS IN RELATION TO ONE ANOTHER.

TO THE TEACHER.—See Model Exercises, Lesson V. of the Manual.

I. OBJECTS AS SEEN IN THE SCHOOL-ROOM, IN PICTURES AND ELSEWHERE.

EXERCISES.

Write sentences, using in each the name of an object and one or more of the following words :

1. In, on, under ; inside, outside ; above, below ; far, near ; beside, beyond ; by.

2. The words : Before, after ; among, between ; from, towards ; out of, into ; within, without ; around, across ; through, about ; at against.

Exs. 1.—The book is *in* my desk.

2.—John went *around* by the bridge.

3.—Henry came *across* the field.



3. Describe the *position* of objects in the picture.

Ex.—The *book* lies *on* the desk.

LESSON VI.

6. SENTENCES, CONTAINING WORDS THAT DESIGNATE THE PARTS OF OBJECTS.

TO THE TEACHER.—See Model Exercises, Lesson VI. of the Manual.

DIRECTIONS.—There are now five things which you must remember when writing :

1. To spell correctly.
2. To use capital letters properly.
3. To use the period.
4. To use the right word with names meaning more than one.
5. To use the comma to separate the parts of a sentence.

EXERCISES.

1. Name the parts of the following objects :—Table, sled, barrel, chair, gate, plow, door, window, cart, shoe, kite, ox, rake.

First make a sentence for each part you name ; then, join these sentences together, making one ; and separate the parts of this sentence by commas.

Ex.—The table has a top.

The table has four corners.

The table has four legs.

The table has a top, four corners, and four legs.

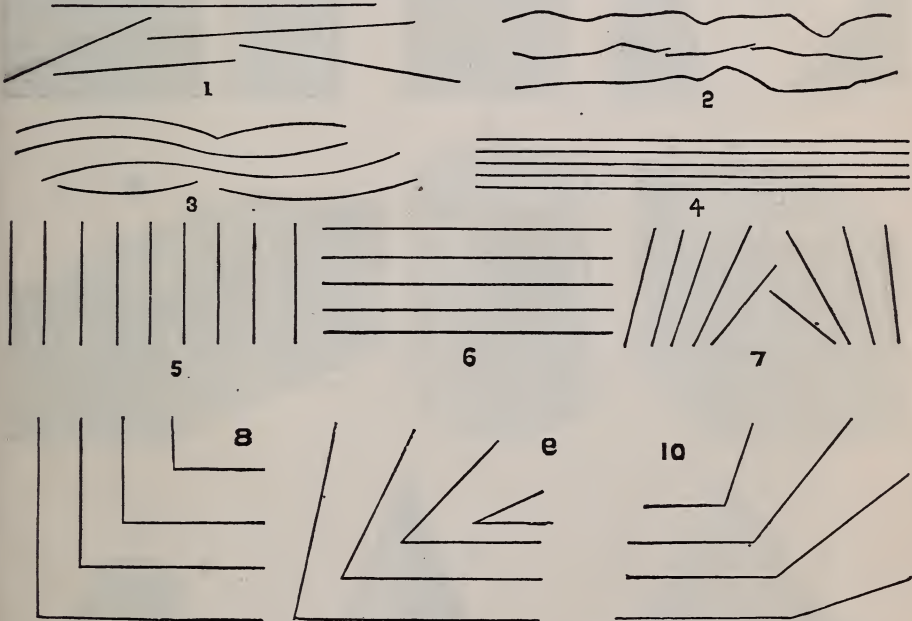
DIRECTIONS.—Do the first work on your slate, and let the sentences in your “exercise book” appear in the last form, given in the example.

LESSON VII.

7. SENTENCES FORMED, CONTAINING WORDS DESCRIBING THE FORMS OF OBJECTS.

TO THE TEACHER.—See model exercise, Lesson VII. of The Manual.

LINES AND ANGLES.



- | | | |
|--------------------|----------------------------------|--------------------|
| 1. Straight lines. | 4, 6. Horizontal parallel lines. | 8. Right angles. |
| 2. Crooked lines. | 5. Vertical parallel lines. | 9. Acute angles. |
| 3. Curved lines. | 7. Oblique lines. | 10. Obtuse angles. |

EXERCISES.

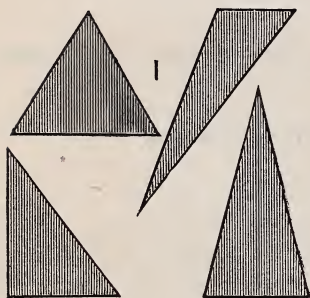
Write sentences, naming in each a different object, and use one or more of the following words :

straight,
crooked,
curved.

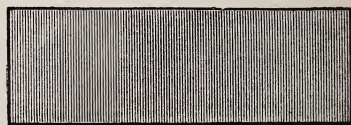
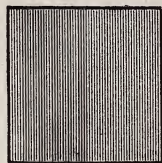
vertical,
parallel,
level,

oblique,
horizontal,
uneven,

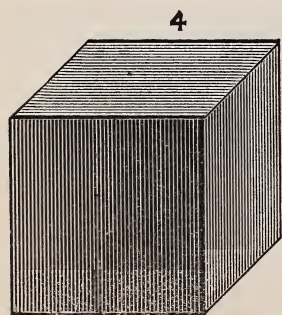
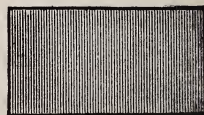
right-angled,
acute-angled,
obtuse-angled.



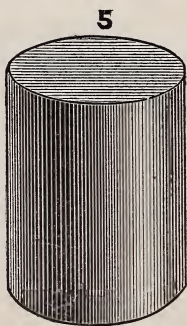
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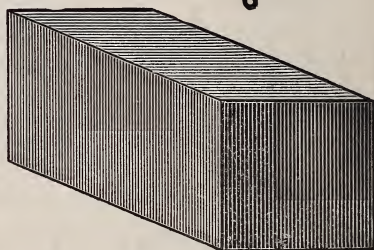
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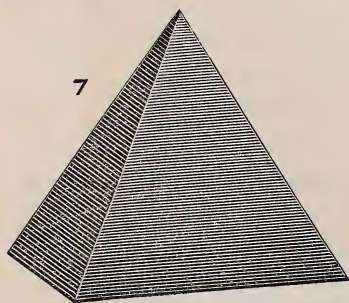
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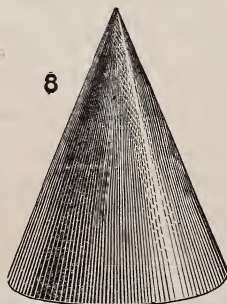
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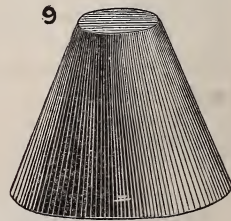
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7



8



9

1. Triangles.

2. Squares.

3. Oblongs.

4. Cube.

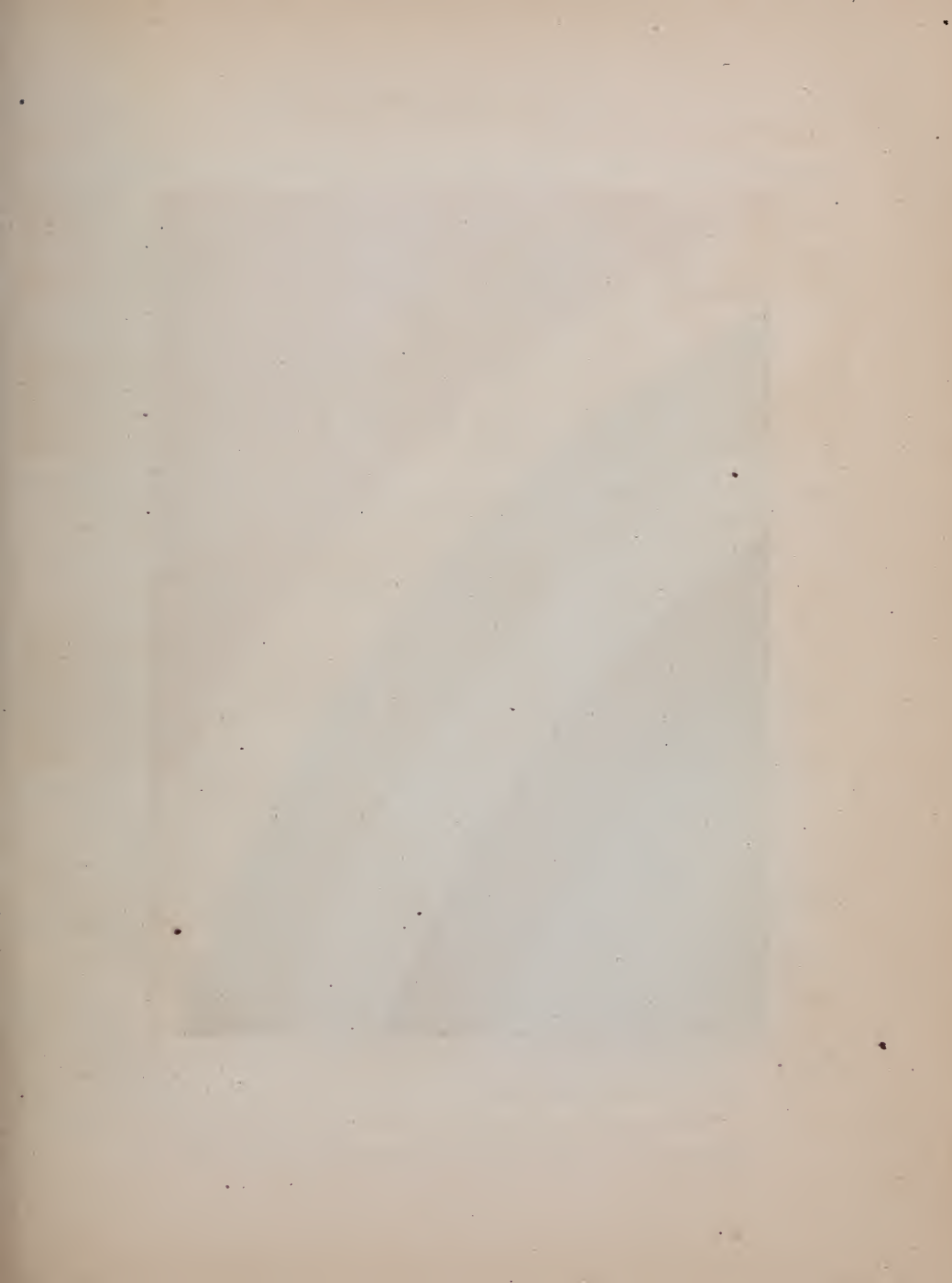
5. Cylinder.

6. Rectangular solid.

7. Pyramid.

8. Cone.

9. Frustum.





2. Sentences, and use one of the following words, naming in each an object :

Triangle,	Cube,	Cone,	Edge
Square,	Cylinder,	Frustum,	Surface,
Oblong,	Pyramid,	Corner,	Rectangular.

LESSON VIII.

8. WORDS EXPRESSING COLOR, USED IN SENTENCES WITH NAMES OF OBJECTS.

TO THE TEACHER.—See Model Exercise, Lesson VIII. of The Manual.

EXERCISES.

1. Write sentences, telling the color of objects in the school-room.
Ex.—My *book* has a *blue* cover.

2. Write sentences, naming in each several objects that are of the same color. When the names of more than two objects are used in the same sentence, place a comma after each except the last.

Ex.—The *rose*, the *pink*, and the *verbena* are *red*.

3. Write sentences, telling in each the different colors of various objects of the same class.

Ex.—Some *apples* are *green*, some are *red*, and some are *yellow*.

When more than two colors are mentioned, place commas as in the example.

4. Write sentences, describing in each an object, the parts of which are of different colors, or in which different colors are mingled.

Exs.—1. This *flower* has a *green calyx* and *white petals*.

2. This *lily* is *yellow* with *brown spots* on its *petals*.

LESSON IX.

I. REVIEW OF PRECEDING LESSONS, BY DESCRIBING SINGLE OBJECTS
IN RESPECT TO THEIR PLACE, FORM, PARTS, AND COLOR.

TO THE TEACHER.—See Model Exercises, Lesson IX. of the Manual.

EXERCISES.

1. Write a description of each of the following objects, telling the *place, parts, form and color* :

My slate.	The chair.	My kite.	The map.
My skates.	The table.	My doll.	The window.
My knife.	My sled.	My hoop.	My hat.

Ex.—My hat is *on the hook in the closet*.

It has a *crown* and a *brim*, and the crown has a *band* around it.

The crown is *round* and the brim is *wide* and *flat*.

The *color* of the hat is *brown*, but the *ribbon* of which the band is made is *black*.

2. Write as you please about the following picture :



CHAPTER II.

WORDS, EXPRESSING QUALITIES APPREHENDED BY THE SENSES, USED
IN DESCRIBING OBJECTS.

LESSON X.

10. SENTENCES FORMED, CONTAINING WORDS EXPRESSING QUALITIES
OF OBJECTS APPREHENDED BY THE SENSE OF SIGHT.

TO THE TEACHER.—See Model Exercises, Lesson X. of the Manual.

EXERCISES.

1. Express, in writing, the qualities that may be learned of an object by seeing it.

Exs.—Pure water is *transparent* and *colorless*.

Ink is a dark, opaque, colored fluid.

DIRECTIONS.—Fill the following blanks with words expressing qualities learned by seeing, and if more than two qualities are named, separate the words expressing these qualities by commas, as in the example :

1. The window glass is
2. My writing paper is.....

3. The girl wore dress.
4. That tree is
5. I saw a bird.
6. He gave me apple.
7. Gold is metal.
8. He carried cane.

2. Describe objects, using terms expressing *qualities* learned in the same way.

DIRECTION.—Notice that you have not only to think and write of the *parts, form, and color* of objects, as before, but of *other qualities*; as, *clean, transparent, bright, &c.*

1. Write about different objects, using one or more of the following words: *Bright, clear, clean, pretty, straight, crooked, dull, sparkling, limpid.*

Ex.—The water in the mountain stream is *bright* and *clear*.

2. Write one or more objects, and use the words: *Old, withered, handsome, brilliant, new, transparent, opaque, porous, useful.*

Exs.—The grass and flowers are *withered* by the frost.

The autumn leaves are *brilliant* with *bright* colors.

LESSON XI.

11. SENTENCES FORMED, CONTAINING WORDS EXPRESSING QUALITIES OF OBJECTS APPREHENDED BY THE USES OF TOUCH AND HEARING.

TO THE TEACHER—See Model Exercise, Lesson XI. of the Manual.

EXERCISES.

DIRECTIONS.—1. Learn all that you can of things by *touching*, and by *hearing*, and then, name the qualities.

2. Use the comma as already directed.

I. BY TOUCHING.

Fill the following blanks with words expressing qualities learned by *touching* :

1. The cloth is
2. Iron is
3. My skin is
4. Snow is
5. Silk is
6. Feathers are
7. Marble is
8. The cloth of my coat
9. My desk is
10. The stone

2. Write five sentences, using in each one or more of the following words : *warm, dry, hard, rough, stiff, cold, wet, soft, smooth, even, uneven, heavy, cool, light, thick.*

Ex.—This piece of cloth is *thick, soft, and smooth.*

II. BY HEARING.

1. Fill the following blanks with words expressing qualities, ascertained through the sense of hearing.

Ex.—The voice of my mother is *kind, pleasant, and cheerful.*

1. The school bell rings
2. The whistle of the locomotive is
3. The barking of a dog is
4. The singing of a canary is
5. The noise of the moving cars
6. The report of a gun
7. The noise of thunder
8. The wind among the trees
9. The sound of running water
10. The different tones of the human voice are

2. Write five sentences, using in each one or more of the following words : *noisy, harsh, loud, low, faint, shrill, hissing, musical, deafening, soothing, sweet, sad, joyous, cheerful.*



LESSON XII.

12. SENTENCES FORMED, CONTAINING WORDS EXPRESSING QUALITIES APPREHENDED BY TASTING AND SMELLING.

TO THE TEACHER.—See “Suggestions,” Lesson XII. of the Manual.

EXERCISES.

1. Learn and name the qualities perceived by *tasting* and *smelling*, and fill the blanks in the following :

1. Oranges are
2. Vinegar is
3. Pepper is
4. Cloves are
5. Cinnamon is
6. Lemons are
7. Strawberries are
8. Tea is
9. Pure water is

Ex.—Some oranges are *fragrant* and *sweet* to the taste.

2. Write five sentences, telling in each what you have learned of an object by *tasting*, and use in each sentence, one or more of the following words : *Sour, sweet, bitter, salt, spicy, incipid, tasteless, pungent, peppery, juicy, agreeable, pleasant, unpleasant.*

Ex.—I like *juicy, sour* apples.

3. Write five sentences, using in each, one or more of the following words : *fragrance, fragrant, odor, odorous, perfume, perfumed, disagreeable, pleasant, aromatic, rancid, sweet, sour.*

Exs.—*Aromatic* spices are brought from distant countries.

The nutmeg is an *aromatic* spice.

DIRECTIONS —1. Describe an object, telling, first, what you learn of it by *seeing*, then by *hearing, feeling, tasting* and *smelling*.

2. Put together in as few sentences as you can what you learn by one sense, before you tell what you learn by another.

3. Such divisions in a composition form *paragraphs*.

4. Begin each paragraph of your composition at the left-hand margin of your book, as in the example given below :

AN APPLE.

The apple is round, and has a short stem.

The skin of the apple is red, the pulp is white, and the stem and seeds are brown.

It is smooth and mellow, and it has a sour taste.

It has little fragrance, but is pleasant to the smell.

In the same way, describe some of the following objects :

An orange.

A pear.

Tomatoes.

A peach.

A plum.

Grapes.

Strawberries.

Cherries.

Currants.

LESSON XIII.

13. SENTENCES FORMED, CONTAINING WORDS EXPRESSING QUALITIES ASCERTAINED THROUGH THE SENSES AIDED BY EXPERIMENT.

To THE TEACHER.—See Model Exercises, Lesson XIII. of the Manual.

OBSERVATIONS.—You have tried to bend a wire and found that it bent more or less easily, and you have thus learned that it is *flexible*.

The quality which allows it to bend is called *flexibility*.

You might not be strong enough to bend a large wire that a man could bend.

There are wires so large that great weights are required to bend them

You have, perhaps, seen them on bridges, which they help to support.

The great weight binds but does not break them ; they are, therefore, *flexible*.

It has been found by many trials, that wires, large and small, are more or less flexible.

You have also found, in trying to bend small sticks, that instead of bending, they broke readily ; thus showing that they were *brittle*.

That quality of things which allows them to be easily broken is called *brittleness*.

By further trial or experiment you would find that many kinds of wood are *flexible*.

Small sticks of some kinds of wood, can be bent almost as much as wire without breaking.

You have found that a piece of whale-bone when bent, as the wire, did not, like it, remain so, but sprang back to its former position ; and that a ball thrown to the floor bounded back, and thus you learned that these are *elastic*. This quality in objects we call *elasticity*.

If you experiment in this way with many of the different kinds of wood, in suitable shapes, you will find that some of these are *elastic* as well as *flexible*.

And so we might go on *trying* and *experimenting*, and by this means continue to learn other qualities of objects.

DEFINITIONS.

1. When one substance *adheres* or *sticks* to another substance it is *adhesive*.

Ex.—The chalk *sticks* to the black-board ; it is *adhesive*.

2. Substances that can be *drawn out* into wire or thread are *ductile*.

Ex.—Glass when heated can be *spun* into *fine threads* ; glass is made *ductile* by heating.

3. Substances that can be *dissolved* in liquids are *soluble*.

Ex.—Camphor *dissolves* in alcohol ; it is *soluble*.

4. Substances that will take fire are *combustible*.

Ex.—Oil is *combustible*.

5. Substances which take fire *easily* are *inflammable*.

Ex.—Kerosene is very *inflammable*.

9. Substances which *melt* by heating are *fusible*.

Ex.—Lead *melts* when heated ; it is *fusible*.

7. Bodies *enlarge* or *expand* when heated.

Ex.—Iron is *expansible*.

8. Substances that can be *drawn out* and made *thin* by beating are *malleable*.

Ex.—Gold may be *beaten* into very *thin plates* ; it is *malleable*.

9. Substances not easily pulled to pieces have the quality of *tenacity*.

Ex.—Linen has *tenacity*.

EXERCISES.

1. By experiment find out and state what objects or substances are *flexible*, *elastic*, *adhesive*, *soluble*, *fusible*, *tough*, *brittle*, *tenacious*, *heavy*, *light*, *stiff*, *absorbent*, and tell how you learn they have these qualities.

Ex.—*By bending* my whip-stock I find that it is *flexible*.

2. Compare objects or substances that have opposite qualities.

Exs.— {	Leather is <i>tough</i> .	{	Lead is <i>heavy</i> .
	Glass is <i>brittle</i> .		Cork is <i>light</i> .

Or,	{	Leather is <i>tough</i> , but glass is <i>brittle</i> .	
		{	Lead is <i>heavy</i> , but cork is <i>light</i> .

DIRECTIONS.—1. Observe that here, as elsewhere, when we join the two sentences to make one, we separate the parts of the sentence, so formed, by a comma.

2. You will also observe that we have connected the two parts that express opposite qualities by the word *but* instead of the word *and*.

3. Compare objects or substances having *like* qualities.

Exs.—*Sugar* and *salt* are *soluble*.

India-rubber and *whale-bone* are *elastic*.

4. Write about the following objects, telling what you have learned of them, and how you have learned it :

A piece of lead.

A piece of cork.

A piece of wax.

A piece of India-rubber.

A lump of sugar.

A sheet of paper.

A lump of salt.

A sponge with water.

A piece of cake.

A sheet of blotting-paper.

Ex.—I find that the piece of lead is malleable, fusible, and when thin, is quite flexible. I can easily cut it with my knife.

LESSON XIV.

14. SENTENCES, GIVING THE USE OF THE OBJECTS OR SUBSTANCES NAMED.

OBSERVATIONS.—It is only after we have learned the qualities of things, that we understand their true uses.

Qualities suggest uses ; so that having learned the former you will have little difficulty in pointing out the latter.

DIRECTION.—Bear in mind the instruction given for the use of the comma.

EXERCISES.

Write sentences mentioning some use of each of the following objects, and the quality upon which such use depends :

wood,	chalk,	salt,	water,
leather,	steel,	horn,	flax,
silver,	lead,	glass,	putty,
iron,	cotton,	wool,	clay.

Ex.—Glass is *used for windows* because it is *transparent*.

Observe that you have *stated a fact* and given a *reason* for it.

LESSON XV.

15. REVIEW OF THE LAST FIVE LESSONS.

TO THE TEACHER.—See Model Exercises, Lesson XV. of the Manual.

EXERCISES.

1. Describe the following objects :

A lemon,	A bunch of raisins,
A walnut,	A cluster of grapes,
A cocoanut,	A watermelon,
A pineapple,	The fruit you like best.

EXAMPLE.

CANDY.

The sticks of candy are long and round, and they are all of the same length and size. The colors of the candy are red and white.

It is smooth and hard, and has a sweet taste and a pleasant odor.

It dissolves in the water, melts when heated on the stove, burns if it is thrown into the fire, and is easily broken.

LESSON XVI.

16. THE QUESTION MARK OR POINT OF INTERROGATION.

OBSERVATIONS.—We often desire to know about things at a distance from us. Such knowledge cannot be obtained by our senses, or by experiment, but must be obtained through accounts given us by others.

This knowledge is often gained from books and papers, and sometimes by means of letters.

But very often we are curious to know more than is told us in these ways, and we try to have our curiosity satisfied by *asking questions*.

When we ask questions by writing we place after each question this mark [?].

It is called a *question mark*, or *interrogation point*.

It is placed after each sentence in which a question is asked. Such sentences are called *interrogative sentences*.

The sentences which you have formed in describing objects, and after which you have placed a period, declare, or tell, something of the object.

Such sentences are called *declarative sentences*.

EXERCISES.

1. Write sentences asking questions about things which others have seen, but you have not, and punctuate properly.

Ex.—What kind of trees are found in California ?

2. Answer the following questions so as to form a short composition.

1. What kind of fruit do you like best ?
2. Where does it grow ?
3. How does it taste when green ?
4. How does it taste when ripe ?
5. Of what shape is the ripe fruit ?

6. Of what color is it ?
7. How can it be best preserved ?
8. How best prepared for food ?
9. What else can you tell about ?
3. Look carefully at the following picture and write about all that you see in it, and express all that it seems to say to you.



LESSON XVII.

17. REVIEW OF DIRECTIONS FOR WRITING.

1. Every sentence should begin with a capital letter.
2. The period should be used after every declarative sentence.
3. The interrogation point should be used after every sentence in which a question is asked.
4. The comma should be used in place of words omitted, when more than two sentences are united in one simple sentence.
5. The comma should be used after each name, except the last, when the same thing is said of more than two objects named in one sentence.
6. The comma should be used to separate words that express quality, when the different words refer to the same thing.

EXAMPLES.

1. To write well is a fine art.
2. We should speak the truth at all times.
3. Do you like to study ?
4. The boy can read, spell, and write.
5. The man, his wife, and a child were saved.
6. The colors of the rainbow are red, orange, yellow, green, blue, indigo, and violet.

EXERCISES.

4. Write about anything that you choose and observe all of the above directions.

CHAPTER III.

SUITABLE TERMS TAUGHT—USE OF NAMES AS COMMON AND PROPER—
USE OF POSSESSIVE SIGN—USE OF PERSONAL PRONOUNS.

LESSON XVIII.

18. INTRODUCTORY EXERCISES FOR TEACHING TERMS DESIGNATING CLASSES OF WORDS ALREADY USED.

How to use names of objects, some meaning *one* object, and some meaning *more than one*, has already been learned.

For convenience in the exercises that are to follow, it is necessary to remember *three* things of these *name-words* :

1. That all names are called *nouns*.
2. That all names that denote but one are said to be of the *singular number*.
3. That all names that denote more than one are said to be of the *plural number*.

EXERCISES.

Now, that we may be sure that you understand what has just been said, you may take from the following selections.

1. Ten nouns of the *singular number*, and write, first the *singular*, then the *plural* form of the noun selected.
2. Select five nouns of the *plural number*, and write, first, the *plural*, then the *singular* form of the noun selected.

STRIKE THE KNOT.

“Strike the knot,” said a gentleman one day to his son, who, tired and weary, was leaning on his ax over a log which he had been trying to cleave.

Then looking at the log, the gentleman saw how the boy had hacked and clipped all around the knot without hitting it. Taking the ax, he struck a few sharp blows on the knot and split the log without difficulty. Smiling, he returned the ax to his son, saying, “Always strike the knot.”

That was good advice. It is as good for you, my children, as it was for the boy to whom it was first given. It is a capital maxim to follow when you are in trouble. Have you a hard sum to do at school? Have you got to face a difficulty? Are you leaving home to live for the first time among strangers? Look your trouble in the eye, as the bold lion hunter looks in the face of the lion. Never shrink from a painful duty, but step right up to it and do it. Strike the knot, boys and girls, and you will always conquer your difficulties.

LESSON XIX.

19. NAMES USED AS PROPER AND COMMON.

TO THE TEACHER.—See Model Exercises, Lesson XIX. of the Manual.

DIRECTIONS.—You have learned and practiced one rule for the use of the capital letter, and are now ready to use the second ; but, before doing so, you may learn the following definitions and rules :

DEFINITION.—All *names* applied to the individuals of a class are *common names*, or *common nouns*.

EXS.—*Boy, book, tree.*

DEF.—All names which denote some *particular person, place, or thing*, are *proper names* or *proper nouns*.

EXS.—*John, Maine, Wednesday.*

RULE I.—*Every sentence should begin with a capital letter.*

EX.—We are thankful for this bright, beautiful day.

RULE II.—*Every proper name, and each word forming the chief part of a proper name, should begin with a capital letter.*

EX.—*Mary* and *Ella* went to *New York* to visit *Central Park*, and on their return sailed up the *Hudson* as far as *Albany*.

EXERCISES.

1. Write five sentences, using in each a *common* and a *proper noun*.

EX.—My *Uncle* lives in *Chicago*.

2. Write five sentences, using in each a *noun* which is the *name* of a *person*.

EX.—I met *James* and his sister *Mary*.

3. Sentences, using in each two *proper nouns*, one the name of a *person*, the other, the name of a *city*.

Ex.—The poet *Milton* was born in *London*.

4. Sentences, using in each a *proper noun* which is the name of a *state* or *country*.

Ex.—We live in the *United States*, a country of *North America*.

5. Sentences, using in each the name of some *river*, *lake*, *sea*, or *ocean*.

Ex.—The *Mississippi* river rises in *Lake Itasca*, and flows into the *Gulf of Mexico*.

6. Sentences, using in each the name of some *day of the week*, or of some *month of the year*.

Ex.—The surrender of *Vicksburg* took place on *Sunday, July* the 4th, 1863.

LESSON XX.

20. THE USE OF THE POSSESSIVE SIGN WITH THE SINGULAR AND SINGULAR AND PLURAL FORM OF NOUNS.

TO THE TEACHER—See Model Exercise, Lesson XX. of the Manual.

DIRECTION.—Observe the following groups of words, or phrases :

1. The voice of the teacher.
2. The songs of the birds.
3. The sports of the children.

These sentences may be changed in *form*, and with the use of the *apostrophe*, or *possessive sign*, express the same idea ; as,—

1. The teacher's voice.
2. The birds' songs.
3. The children's sports.

By the aid of the following rules, both forms may be practiced, and, then, either mode of expression used as seems most pleasing. These different forms give variety to our language and thus adds to its beauty and force.

RULE I.—*To write a singular noun so as to denote by the form that something is owned, or possessed, place after it the apostrophe and the letter s.*

Ex.—This is *Susan's* book.

RULE II.—*To write a plural noun ending with the letter s, so as to show by the form that something is owned, or possessed, add the apostrophe only.*

Ex.—The *boys'* playground is shaded with trees.

RULE III.—*To write a plural noun not ending with the letter s, so as to show by the form that something is owned or possessed, add the apostrophe and the letter s.*

Ex.—The gentlemen's hats were left in the hall.

EXERCISES.

1. Express the *simple idea* of possession by a *phrase* without the use of the apostrophe.

Exs.—The bark of a dog. The leaves of the trees.

The books belong to John. Days of the week.

2. Write sentences, using in each a *singular noun*, showing possession, by the use of the *apostrophe*, or *possessive sign*.

Ex.—*John's* books are new.

3. Sentences, using in each a *plural noun ending with the letter s*, and denoting *ownership* or *possession* by the use of the *apostrophe*.

Ex.—The *girls'* dresses were neat and clean.

4. Sentences, using in each a *plural noun not ending in s*, and denoting possession by the use of the *apostrophe*.

Ex.—The *men's* property was destroyed by fire.

LESSON XXI.

21. NOUNS OF THE THIRD PERSON, AND THEIR CORRESPONDING PRO- NOUNS SINGULAR AND PLURAL.

TO THE TEACHER.—See Model Exercise, Lesson XXI. of the Manual.

DIRECTIONS.—1. Give attention to the story as given in the following forms, that you may learn from it more of the use of the pronouns about which you have just been taught.

FIRST FORM.

Once, a little boy started, early, to school, but the boy played on the way, and so was late. The teacher was grieved, and said to the boy: "The teacher thinks that the boy will have to stay after school to make up the study time the boy has lost." But the boy seemed so sorry and studied the boy's lesson so well that the teacher forgave him, and the boy thanked the teacher. The boy and the teacher then went home together, and this was pleasant for the boy and the teacher.

SECOND FORM.

Once, a little boy started early to school, but he played on the way, and so he was late. The teacher was grieved and said to him : " I think that you will have to stay after school to make up the study time you have lost." But he seemed so sorry, and studied his lesson so well that she forgave him, and he thanked her.

They, then, walked home together, which was pleasant for them.

2. Observe that the pronouns used in the "*Second form*" take the place of the nouns in the "*First form*."

That in place of the names of the persons *spoken of*; as, "boy" and "teacher," we have used the pronouns "he," "him," "his," "her," and "them."

That in place of the person *speaking*, we have used the pronoun "I."

In place of the person *spoken to*, the pronoun "you."

8. Remember the following definition, and rule for the use of the pronoun :

DEFINITION.—*A pronoun is a word that takes the place of a noun.*

RULE I.—*Use the pronouns he, his, him, she, her, hers, it, its, they, their, theirs, them, instead of the names of persons or things spoken of, after these names have been used at least once.*

EXERCISES.

1. Write sentences, using in each one of the pronouns *he, his, and him*, and the *noun which it represents*.

Ex.—If a *boy* is studious *he* will learn.

2. Sentences, using in each, one of the pronouns *she, her, and hers*, and the *noun which it represents*.

Ex.—*Mary* lost *her* book as *she* was coming to school.

3. Sentences, using in each one of the pronouns *they*, *their* and *them*, and the noun *which it represents*.

Ex.—The *boys* have finished the work which *they* began yesterday.

4. Sentences, using in each the pronoun *it* or *its*.

Ex.—The lark is a singing bird, and *it* sings as *it* rises in the air.

LESSON XXII.

22. NOUNS OF THE FIRST AND SECOND PERSON, AND THEIR CORRESPONDING PRONOUNS, SINGULAR AND PLURAL.

ADDITIONAL RULES FOR THE USE OF THE PRONOUNS.

RULE II.—Use the pronouns *you*, *your*, and *yours*, instead of the persons spoken to.

RULE III.—Use the pronouns *I*, *we*, *my*, *mine*, *our*, *ours*, *me*, and *us*, instead of the names of the persons speaking.

EXERCISES.

1. Write sentences, using in each the pronoun *you*, *your* or *yours*, and the name of the person spoken to.

Place a comma after the name of the person addressed, or spoken to, as in the example.

Ex.—*James*, *you* may bring *your* sister's book.

2. Write sentences, using in each the pronoun *I*, *my*, *mine*, or *me*.

Ex.—*I* studied *my* lesson, and then read the book that was given to *me*.

3. Write sentences, using in each the pronoun *we*, *our*, *ours*, or *us*.

Ex.—*We* love those who are kind to *us*.

4. Sentences, using in each, a noun and a pronoun.

LESSON XXIII.

23. SENTENCES FORMED, CONTAINING RELATIVE PRONOUNS.

TO THE TEACHER.—See Model Exercises, Lesson XXIII. of the Manual.

EXERCISES.

1. Change the form of the following sentences so as to use in each one of the pronouns *who*, *whose*, *whom*, *which*, and *that*.

Ex.—This is the man, and he came into the city to-day.

This is the man *who* came into the city to-day.

1. The boy came to school yesterday, and the same boy is absent to-day.

2. We loved these friends, and they have left us.

3. That is the girl, and I have her pencil.

4. I tended some plants carefully, and those plants yielded the finest flowers.

5. This is the bird, and I heard this bird sing.

2. Write sentences, using in each the name of a person and the pronoun *who* or *whom*.

Exs.—The *pupil who* is dilligent will improve.

The *man whom* you met is my friend.

3. Sentences, using in each a *noun* and the pronoun *whose*.

Ex.—The *girl whose* brother I saw was glad to hear from him.

4. Sentences, using in each a *noun* and the pronoun *that* or *which*.

Exs —The *roses that* I gathered were wet with dew.

Trees which have many leaves bear but little fruit.



CHAPTER IV.

LESSON XXIV.

24. COMPOSITION OF SENTENCES.

TO THE TEACHER.—See model exercise, Lesson XXIV. of the Manual.

DIRECTION.—The following statements and definitions should be studied and memorized.

1. The *subject* of a sentence denotes that of which something is said.
2. The *predicate* is that part of a sentence which says something of the subject.
3. Every sentence has at least one *subject* and one *predicate*.
4. A *subject* combined with a *predicate* is called a *proposition*.
5. The subject is not always expressed; as, *come to me* ; that is, *you come to me*, or *come you to me*.

EXERCISES.

I. Supply *predicates* or *subjects* in the following, and thus complete the propositions :

1. The ostrich
2. The robin
3. The blue-bird

4. The wren
5. The peacock
6. live in the woods.
7. lives in warm countries.
8. is found in Africa.
9. is a singing bird.
10. is the emblem of our country.

II. Construct two propositions under each of the following :

1. Expressing simply the being of persons and things ; as, The boy *is*. The flowers *are*.
2. Expressing what persons or things are ; as, The earth *is a planet*. The man *is a farmer*.
3. Expressing what persons or things do ; as, Children *play at recess*. The bird *sings*.
4. Denying something of persons or things ; as, I *cannot go without you to-day*. The book *is not lost*.
5. Asking something about persons or things ; as, *Is my work well done ? Is he at home ?*

LESSON XXV.

25 COMPOUND SENTENCES.

TO THE TEACHER.—See Model Exercise Lesson XXV. of the Manual.

DIRECTIONS.—Remember the following :

1. A *sentence* is a proposition, or two or more united propositions, followed by a full pause.

2. The word *and* is used to unite propositions that are not opposed or contrasted, but similar in meaning ; as, *The sun had set and a storm was gathering in the west, and the darkness increased.*

3. Instead of repeating the connective as in the example above, we may use it only between the last two propositions ; as, *The sun had set, a storm was gathering in the west, and the darkness increased.*

4. That propositions so united must be set off by *commas*, as in the example above.

5. The words *but*, *or*, *nor*, with a few other words and groups of words, not so frequently used, unite propositions opposed, or in some way contrasted in meaning ; as, "*Eagles go alone, but little birds go in flocks.*" *He will do his duty, or he will perish in the attempt.*

6. These *opposed* or *contrasted* propositions are separated by *commas*.

7. *Nor* is often used with *neither*, and *or* with *either*, to unite propositions ; as,

He will *neither* go, *nor* send for it.

I will *either* go, *or* send for it.

8. Sometimes two or more propositions are written in one sentence without a connecting word, the propositions separated by a semicolon ; as, *It is good to make friends ; it is better to keep them.*

EXERCISES.

1. Construct sentences, containing two or more propositions united by *and*.

Ex.—The cony is a timid animal, *and* seeks shelter among the rocks.

2. Sentences, containing propositions united by *but*.

Ex.—The peacock has a gay plumage, *but* it cannot sing.

3. Sentences, containing propositions united by *or*, *nor*, &c.

Ex.—Our bird must be fed, *or* it will suffer from hunger.

4. Sentences, containing two or more propositions, without connecting words.

Ex.—Others have labored for us ; we must labor for others.

5. Describe some object assigned by the teacher, uniting in any of these ways the propositions used.

LESSON XXVI.

26. SENTENCES WITH WORDS EXPRESSING THE MANNER, TIME, AND PLACE OF ACTION.

TO THE TEACHER—See Model Exercise, Lesson XXVI. of the Manual.

DIRECTIONS.—In expressing your thoughts, you have learned to form *single propositions*, or *simple sentences*, then to unite these *simple sentences* into *wholes*, or *compound sentences*.

You have thoughts, for the proper expression of which, a different kind of sentences is required.

When you think of objects as *being* or *doing something*, you will want to tell *what, when, how, why, or by what means* the thing is or is done.

For example, I say : *The bird sings*. You ask : “ *How* does the bird sing ? ” I reply : The bird sings *sweetly*.

Again I say : *The boy learns*. You ask : “ *What* does the boy learn ? ” “ *Where* does he learn ? ” “ *When* does he learn ? ”

I may reply : He learns his *lesson*. He learns *at school*. He learns *now*.

You can easily understand that in these sentences : "The bird sings *sweetly*." "The boy learns his lesson *at school*." "He learns *now* ;" we have done more than make a simple statement, that something *is* or *is done*.

You will observe that we have added words to tell *how, what, where* and *when* the action takes place.

EXERCISES.

1. Write sentences telling *what* is done.

Ex.—The man *drives* a horse.

2. Write sentences, containing words expressing *action*, and such words ; as, *well, quickly, easily, fast, foolishly, neatly, probably, quietly, lazily, promptly, &c.*, telling *how*.

Ex.—Mary sews *neatly*.

3. Write sentences containing words expressing *action*, and such words ; as, *early, soon, again, after, frequently, when, while, sometimes, often, always, immediately, &c.*, telling *when*.

Ex.—The girls will come *early*.

4. Write sentences, containing words expressing *action*, and such words ; as, *here, there, wherever, everywhere, ashore, far, away, somewhere, abroad, &c.*, telling *where*.

Ex.—He will come *ashore*.

5. Write sentences *comparing the manner* in which two persons perform the *same* act.

Ex.—James studies *well*, but Henry studies *better*.

6. Write sentences *comparing the way* in which *three* or *more* persons perform the *same* act.

Ex.—Mary writes *well*, Ella writes *better*, but Lizzie writes *best*.

7. Write sentences, expressing in each *three different ways* of per-

forming the *same act*, using such words ; as, *soon, sooner, soonest, late, later, latest ; often, oftener, oftenest ; well, better, best ; rudely, more rudely, most rudely ; friendly, more friendly, most friendly.*

Ex.—Minnie spoke *earnestly*, Jennie spoke *more earnestly*, but Frank spoke *most earnestly*.

LESSON XXVII.

27. SENTENCES EXPANDED BY ADDING MODIFYING WORDS TO THE SUBJECT.

TO THE TEACHER.—See Model Exercises, Lesson XXVII. of the Manual.

DIRECTIONS.—In the preceding exercises you have expanded your sentences by adding words to the predicate telling *when, how, where, &c.*

You may expand them still more : By adding words to the subject telling *what kind* ; as,

The *studious* boy learns rapidly.

The *diligent* boy learns many things.

2. Or you may point out more exactly *which boy* is meant ; as,
This boy learns his lessons.

That boy learns easily.

My boy learns at school.

8. Or tell *how many* ; as,

Five boys are at play in the yard.

EXERCISES.

I. Expand the following propositions by adding to the words telling *what kind*, or *which* :

1. flowers grow on the hill-sides.
2. stars are bright at night.
3. boys are fond of play.
4. passed that way.
5. man will be trusted.
6. boy will be a delight to his parents.

Ex.—*Wild* flowers grow on the hill-sides.

II. Write sentences, using in each two or more of the following words, telling :

1. *What persons ought to be* ; as, cheerful, busy, kind, industrious, faithful, trusty, honest, generous, diligent, careful, good, grateful, brave, useful, agreeable.

2. *What persons ought not to be* ; as, unkind, idle, cross, lazy, peevish, discontented, roving, stubborn, careless, heedless, fretful, ungenerous, unthankful, forgetful, disobedient.

LESSON XXVIII.

28. PHRASES AND THEIR USE IN SENTENCES.

You have learned that a collection of words, consisting of *subject* and *predicate*, form a proposition or simple sentence. There are other combinations of words which express meaning without a predi-

cate ; as, *In the morning, by the river, to play ball, &c.* These and similar combinations are called *phrases*.

These *phrases* are used as single words are used, to tell *what, where, when, how, why, &c.*

EXERCISES.

I. Use the following phrases to tell *what* or *whom* :

- | | |
|----------------------|--------------------|
| 1. Of the fields. | 4. To sing for me. |
| 2. The man's friend. | 5. To come home. |
| 3. Singing birds. | 6. A large tree. |

Ex.—The flowers of *the field* are withered.

II. Expand the following by using *phrases* to tell *what* :

1. The man asked
2. The fox is
3. The children love
4. Many persons are fond of
5. The lion is
6. He neglected

Ex.—The man asked to see *his friends*.

III. Use the following phrases to tell *where* :

- | | |
|-------------------|----------------------------|
| 1. In the house. | 4. By the river. |
| 2. At home. | 5. Upon the playground. |
| 3. On the street. | 6. In the bright sunshine. |

Ex.—He left his little sister *in the house*.

IV. Complete the following by use of phrases telling *where* :

1. Come with me
2. Monkeys are found
3. Beautiful flowers grow

4. Apricots, figs and oranges grow
5. James is staying
6. Fruit trees are planted

Ex.—Come with me *into this beautiful garden.*

V. Use the following phrases to tell *when* :

- | | |
|-------------------------------|----------------------------|
| 1. In the morning. | 4. At tea time. |
| 2. After the refreshing rain. | 5. Before going to school. |
| 3. When coming home. | 6. While playing ball. |

Ex.—He left home *in the morning.*

VI. Complete the following by the use of *phrases* telling *when* :

1. Speak the truth
2. He left
3. Study diligently
4. I came home
5. The leaves put on their bright colors
6. the ground is often covered with snow.

Ex.—Speak the truth *at all times.*

VII. Use the following phrase to tell *how* :

- | | |
|----------------------|------------------------|
| 1. In a kind manner. | 4. By means of a rope. |
| 2. By persevering | 5. In many ways. |
| 3. The earnest. | 6. By diligent study. |

Ex.—We should always reprove *in a kind manner.*

VIII. Complete the following by the use of phrases telling *how* :

1. He treated us
2. We will return
3. The angry waves dashed
4. Birds build their nests

5. He recited

6. Some rivers flow

Ex.—He treated us *with much politeness*.

IX. Use the following phrases to tell *why*, or for *what purpose* :

1. Of neglect.

4. For disobedience.

2. For hearing.

5. To see the country.

3. To make others happy.

6. For his own pleasure.

Ex.—His beautiful tree perished of *neglect*.

X. Construct five sentences, each containing *two* or *more* phrases correctly used.

LESSON XXIX.

29. CLAUSES AND THEIR USE IN SENTENCES.

You have learned to expand simple sentences by using first *words*, then *phrases*, to modify and extend their meaning. You may next expand the same by the use of propositions.

Propositions when so used are called *clauses*; thus, in the sentence : *He was glad when his friend came home*, the two propositions, "*He was glad*," and "*when his friend came home*," each form but a part of the sentence, and each is called a *clause*.

You may remember the following definition :

DEFINITION.—*A clause is a proposition that forms but a part of a sentence.*

EXERCISES.

I. Complete the following by using clauses to tell *what, which, who* or *whom* :

1. I have learned
2. He gave me the beautiful rose
3. The was here to-day.
4. The dog knew
5. He left the friends
6. has returned to the city.

Ex.—I have learned *that he intends to return soon.*

II. Construct five sentences, using *clauses* as above.

III. Complete the following, using clauses to tell *when* :

1. The birds begin to sing
2. I will take care of your books
3. He will return
4., the dew disappears from the grass.
5., I will return to school.
6. Then, I will repay you.

Ex.—The birds begin to sing *when the sun rises.*

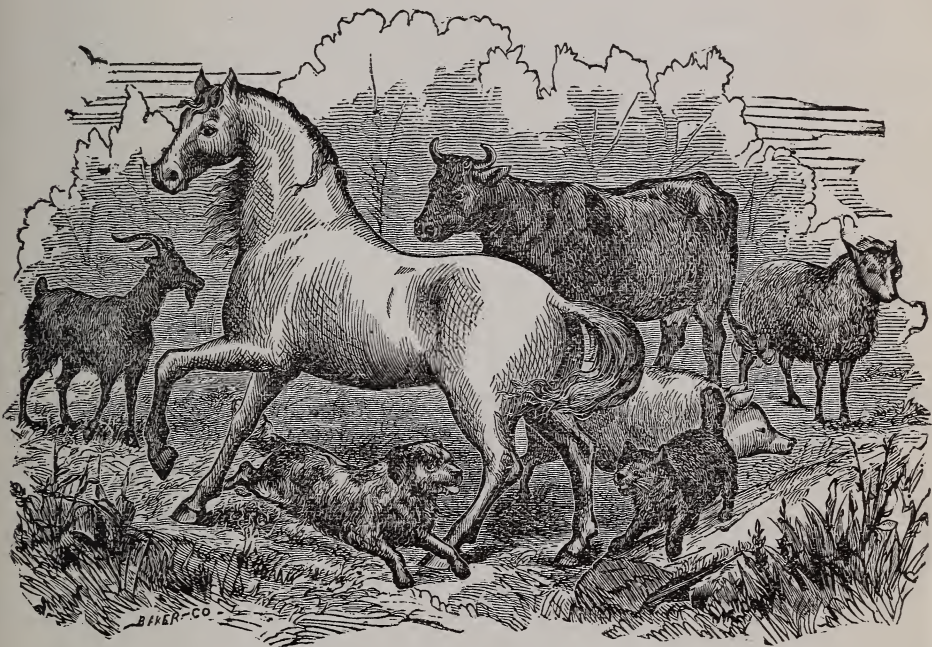
Or, *When the sun rises*, the birds begin to sing.

IV. Construct five sentences containing clauses telling *when*.

V. Complete the following, using clauses to tell *where* :

1. We sowed the seed
2. the plants will grow best.
3. We like best to be
4. the country was very hilly.
5. we call its source.
6. The house was built

Ex.—We sowed the seed *where the ground was soft and moist.*



LESSON XXX.

30. REVIEW LESSON DESCRIBING ANIMALS.

TO THE TEACHER.—See Model Exercises, Lesson XXX. of the Manual.

DIRECTIONS.—Write about the following named animals, or about others in which you may be interested, telling :

1. Where they are found.
2. About their appearance, (size, form, color, &c.).
3. What they do.
4. What kind of animal, (disposition, characteristics).

5. If useful, of what use.

6. Relate something that you have heard or read about some particular one.

EXERCISES.

EXAMPLE.—SQUIRRELS.

Some squirrels live in the woods, and some live on the prairie. Some live in holes which they find in the trees, and some live in holes which they make in the ground.

They are pretty animals, with long, bushy tails and bright eyes. They are long and slender ; and some of them are grey, some black, and some striped.

They can run very fast up a tree or into their holes. In the spring they pull up the farmer's corn, and in the summer they gather nuts to eat in the winter. They hold a nut in their paws while they eat it.

They are quick, active, interesting little creatures. I think that they are mischievous, because they pull up the farmer's corn ; and that they are industrious and careful, because, in the summer, they gather their food for the winter.

SUBJECTS.

The cat,

The ox,

The hen,

The dog,

The hog,

The goose,

The horse,

The sheep,

The turkey,

The cow,

The rabbit,

The duck.

My dog,

My horse,

My cat,

My pet,

My pony,

An old cow.

NOTE.—The latter form of subjects will secure, from a single class, a greater variety of compositions than the other, and be very pleasing to the children.

LESSON XXXI.

31. DESCRIPTION OF PLANTS.

TO THE TEACHER.—See Model Exercise, Lesson XXXI. of the Manual.

DIRECTION.—When you write about plants or trees, you may observe the order of the following points :

1. Where they grow.
2. Their size and form.
3. Their foliage and flowers.
4. Their fruit, its qualities and uses.
5. Uses of plant or tree.

This plan will help you in each composition; but, if after you have written your composition once, you think that by changing the order of its topics you can make it better, do so. If you think that by leaving out something you have said, or by adding something new, you can make it more interesting, do so. I am only trying to *help* you, and you may do as much better than I plan for you, as is possible.

EXERCISES.

EXAMPLE.—THE APPLE TREE.

Apple trees grow in all parts of the world that have a temperate climate.

They are found growing wild in the groves and forests, but more frequently in orchards and gardens where they are cultivated.

They are of different sizes and shapes, but never grow so large as

the oak, maple, hickory and other forest trees. When cultivated, they have a short trunk with low spreading branches.

Their foliage consists of small dark-green leaves of a firm texture. They blossom in the early spring-time.

The flowers are fragrant, and of a white color, tinged with pink. The fruit of the wild-apple tree is small and sour.

The fruit of cultivated trees is usually large and round, but there are many varieties.

Some apples are sweet, others are sour ; and of each of these kinds some are much better than others. They differ in size, shape, color and taste.

Apples are eaten raw, and are used for many different purposes in cooking.

SUBJECTS.

Roses,	Asters,	The apple tree,	Oak trees,
Tulips,	Larkspur,	The peach tree,	Hickory trees,
Pinks,	Hollyhock,	The plum tree,	Pine trees,
Peonies,	Honeysuckle,	The pear tree,	The grass.

LESSON XXXII.

32. COMPOSITIONS TELLING ABOUT PERSONS.

TO THE TEACHER.—See Model Exercises, Lesson XXXII. of the Manual.

DIRECTIONS.—1. Write about some boy or girl whom you know, telling :

OUTLINE FOR WRITING ABOUT PERSONS.

1. Where he or she lives.
2. About his or her appearance.
3. About his or her actions.
4. About his or her character.

EXERCISES.

1. Write about some boy or girl whom you have known and remember.
2. About any person whom you know.
3. About any person whom you have known and remember.

EXAMPLES.

1. Once, there was a boy who lived in the city with his mother, in a small brick house by the river. He was a little, slender boy, with blue eyes and brown hair. It was a sunshiny morning in spring, and Tommy felt glad it was so warm, and he was tired of staying in the house. He asked his mother if he might go out to play, and she said he might. He ran down the steps, and played marbles on the sidewalk till his mother called him, then he ran quickly into the house. Tommy was an obedient boy.

CHAPTER IV.

LESSON XXXIII.

33. DESCRIPTION OF INANIMATE OBJECTS.

DIRECTION.—Heretofore you have been assisted in your composition work by having questions asked you. Now, you are able to help yourselves, by *asking your own questions*. I will first lead you to understand how this can be done. I will give you a *plan* for a composition about *Iron* — a plan that will be equally good for all similar subjects. Each division, or topic, will be the subject of a paragraph, and the whole will be the *outline* of your composition.

I. OUTLINE FOR COMPOSITION.

1. Where found. How obtained.
2. Its appearance.
3. If manufactured ; where, how.
4. Qualities learned through the senses and by experimenting.
5. Articles made from it. Other uses.

Look at this *outline* and write the questions you might ask with reference to the *first* topic ; as,

1. *Where is it found ? How is it found ? Where do we get it ? How do we get it ? &c.*

2. Some questions on the *second* topic ; as,
Of what shape is it ? How large is it ? Is it light, or heavy ? Of what color is it ? &c.

3. On the *third* topic ; as,
Where, and how is it made ? From what is it made ? By whom is it made ? What articles are used in making it ? &c.

4. On the *fourth* ; as,
What more can be learned of it by seeing, feeling, hearing, or experimenting ?

5. The *fifth* ; as,
Of what use is it ? What things are made from it ? For what do we use these articles ? What else can be said about iron ? &c.

Answer *each* of these questions in the order in which you have given them, and answer all of them. It may be necessary before you can answer all of these questions, that you learn more about the iron by reading about it, by asking other people about it, and by *seeing* and *examining* it for yourselves. Each time, before answering your questions, you must learn all that you can about the subject in any of these ways. After answering the questions, the first step in your composition will be to join together the sentences that can be put into one sentence ; the next, to arrange the paragraphs, and then to use the proper marks for punctuation. The last thing to be done, that all may be complete, is to look over the work carefully, and correct any mistakes found.

In the same way, you may write about the following substances :

gold,	brass,	coal,
silver,	copper,	salt,
lead,	tin,	glass.

II. OUTLINE FOR COMPOSITION ON MANUFACTURED ARTICLES, CONSTRUCTED OF DIFFERENT PARTS.

1. Where, and by whom manufactured.
2. Of what materials.
3. The different kinds.
4. General appearance.
5. Parts ; their form, size, color, &c.
6. Uses of the various parts.
7. Its use as a whole.
8. Any other information concerning it.

Suppose that this is the *outline* for describing a *wagon*, and ask such questions ; as,

Where was it made ? Who made it ? Is it made of wood, or of iron ? Is part of it made of one thing, and part of another ? Are there different kinds ? How does it look ? Which are the principal parts ? Is it all of the same color ? Of what use is each part ? Of what use is the whole ? What else do I know about it ? &c.

Learn all you can about a wagon, and then answer these questions, as before.

SUBJECTS.

A wagon,
A carriage,
A cooking stove,
A wheelbarrow,
A street car,
A dwelling house,

A school house,
A church building,
A railroad car,
A grain reaper,
A sewing machine,
A printing press.

NOTE.—After the subject is assigned, require the pupil to write out and hand in a list of questions, in the order of the outline given him. When it is brought in, indicate all the errors ; strike out needless, or unsuitable questions ; suggest others more appropriate, and assist in the proper arrangement of the whole. Let the pupil have ample time for collecting information, and direct him in finding it. Do not hurry the work of composition. “Rome was not built in a day.”

LESSON XXXIV.

34. COMPOSITIONS ABOUT PERSONS REPRESENTING DIFFERENT OCCUPATIONS.

DIRECTION.—Children, in this exercise you are not required to question about, or to describe one particular person, but persons, rather, who follow some particular occupation or trade ; as, farmers, carpenters, merchants, &c. I will first give you the outline, and then you may prepare the questions, asking several on each topic, and then answering them as before.

I. OUTLINE OF COMPOSITION.

1. Where he lives ; where he works.
2. General appearance, dress, &c.
3. What he does ; how he does it.
4. Materials and implements used.
5. Characteristics.
6. Anecdote or quotation.

SUBJECTS.

The farmer,	The sailor,
The merchant,	The blacksmith,
The tailor,	The soldier,
The shoemaker,	The saddler,
The carpenter,	The paper carrier.
The school-boy, or school-girl.	

EXAMPLE.

THE FARMER.

The farmer lives in the country, sometimes near, and sometimes far away from a city.

He works on his farm, which he either rents or owns.

His clothes are not fine, because he does not need fine clothes for such work as he does.

In the spring-time he ploughs his fields, in which he plants all kinds of grains, which, when ripe, he carries to market, and either sells for money or exchanges for goods.

In order to raise all the grains, he uses various implements, such as, plough, reaper, threshing-machine, and others.

The farmer is a kind, industrious and intelligent man.

OTTO SMITH, District No. 3,
Davenport, Iowa.

II. OUTLINE WHEN WRITING ABOUT INDIVIDUALS.

1. Appearance.
2. Actions.
3. Disposition or character.
4. Our feelings toward them.
5. Something related of them.

Apply this outline to the following—

SUBJECTS.

Our baby,	My seat-mate,
My little cousin,	My sister's friend,
The new scholar,	My father's friend,
The funny man,	My best friend.

In writing, you can if you choose, avoid giving the name of the person about whom you write ; this is often more pleasant. Write out a list of questions from this outline, as before. You may change the plan in any way, if, by so doing, you can make your composition any better. It is not the only outline that might be given, and is only intended to help you. You may improve it as much as you can.

LESSON XXXV.

35. COMPOSITION ABOUT ANIMALS.

DIRECTION.—You may write about animals that do not live in this country, as well as about those that do ; and about those that you have never seen. I will ask you to write about some animals that you learn of by seeing pictures, and by reading about them.



EXERCISES.

OUTLINE WHEN WRITING ABOUT ANIMALS.

1. Where found.
2. Different kinds. Form, size, color.
3. Actions, or habits.
4. Characteristics.
5. Of what use to man.
6. Anecdote.

Ask such questions ; as,

Where do they live ? Do they live in warm, or cold countries ? How many kinds are there ? Of what shape are they ? What is their color ? What can they do ? How do they get their food ? Are they wild or tame ? Are they gentle, or fierce ? Are they useful to man ? What have I heard, or read about them ?

SUBJECTS.

The deer,	The bear,	The peacock,
The goat,	The lion,	The canary,
The fox,	The tiger,	The robin,
The beaver,	The elephant,	The parrot,
The monkey,	The whale,	The quail,
The wolf,	The trout,	The eagle,
The camel,	The reindeer,	The hawk.

Animals that live in cold countries.

Animals that live in warm countries.

Animals that are useful to man.

Animals that prey upon other animals.

Honey-bees, flies, wasps, ants, frogs, toads, mosquitoes, spiders, bugs, butterflies.

LESSON XXXVI.

36. COMPOSITIONS ABOUT PLANTS.

EXERCISES.

OUTLINE OF COMPOSITION ON PLANTS.

1. Where they grow.
2. Their parts, sizes, form, color.
3. The different varieties.
4. Their characteristics.
5. Their uses.
6. What they teach us ; or, something of their history.

SUBJECTS.

A rose bush.	Wheat while growing.
A flower bed.	A field of corn.
A field of rice.	Trees in spring.
The cotton plant.	Trees in autumn.
The coffee plant.	Wild flowers in spring.
The tea plant.	Wild flowers in autumn.
The mulberry.	My favorite tree.
Leaves and fruit.	My favorite flower.

NOTE.—Some of these subjects can be described by answering the list of questions that the children have already prepared ; others will need a special list for each.

LESSON XXXVII.

37. DESCRIPTION OF PICTURES.

DIRECTION.—Instead, now, of writing one composition about objects, another about animals, and so on, you may have for your subject something that will require you to speak of any, or of all of these in the same composition. You may select a picture from your book and use the following plan in describing it. You may first ask questions on each topic, then answer them in the form of a composition.

OUTLINE FOR DESCRIPTION OF A PICTURE.

1. The scene represented.
2. Persons and objects.

{	Number and names.
{	Position.
{	Appearance.
{	Actions.
{	Character.
3. Thoughts suggested by the picture.
4. Sometimes an appropriate quotation.

EXAMPLE.—COMPOSITION DESCRIBING A PICTURE ENTITLED
MIDSUMMER.

This picture represents a scene in summer. In the center of the picture are men and women making hay. Some are raking the hay, while two of the men are pitching some of it to two others, who are on the top of the load, which is standing near. The horses are hitched to the wagon and stand very quietly, as if they were contented to rest as long as the farmer will let them. Two girls are

sitting on a pile of hay, with a basket beside them. I think they have brought the lunch for the men and women who are at work. A dog is standing near them ; perhaps he thinks that some of the dinner is for him.

At the right is the farmer's house, and in the distance, I see the church steeple just rising above the trees which surround it. The sky beyond is very beautiful, but there are some clouds near the horizon. I hope it will not rain until the farmer gets his hay into the barn.

In front is a stream of water with a low bridge over it, and with many tall trees and beautiful flowers along its banks. A boy is sitting with his bare feet hanging down almost to the water. He is fishing with a rod and line, and is sitting very still, so as not to scare the fish.

A little farther down the stream two girls are gathering flowers. One girl is stooping down to pick the flowers, while the other is holding them in her hands and apron.

I think the picture is a beautiful one. These people are industrious, and it seems as if they must be good and happy. I should like to be with them to help stir the new hay, or to fish in the clear brook, and gather the beautiful flowers. I am sure that these children are happy,—

“Picking the violets
Kissing their feet,
Out in the country,
Pleasant and sweet.
Roaming through meadows
Covered with dew ;
Happier, children,
Than monarchs, are you.”

You will often find it proper to close your compositions with selections of poetry. But you must be very careful to make selections that are suitable in every respect. They should convey the thoughts you wish to express, and in a way more agreeable than you will be able to do in your own words in prose. Notice that each line of poetry

begins with a capital letter. The group of lines corresponding, in a manner, to the *paragraph* in *prose*, is called a *stanza*. Notice, again, that the whole stanza is enclosed with two pairs of *marks*, one at the beginning, *inverted commas*, the other, at the close, *double apostrophe*. The two pairs of marks, taken together, are called *quotation marks*. Now, I want you to learn the following rules :—

RULE.—*Each line of poetry must begin with a capital letter.*

RULE.—*All selections of prose and poetry used to form a part of one's own composition must be placed in quotation.*

II. OUTLINE FOR DESCRIPTION OF A PICTURE ON THE WALL OF THE SCHOOLROOM, OR AT HOME.

1. Its size, shape, style of frame, &c.
2. Kind of picture, painting, engraving, &c.
3. The name or title.
4. Appearance.
5. Scene represented.
6. Persons, objects, &c.
7. By whom designed and executed.

DESCRIPTION OF A PICTURE.

The picture is rectangular in form and large in size. The frame is gilded to represent gold. It is an oil painting of a scene in Byron's *Childe Harold*. The name of it is, "The Dream of Arcadia." The objects represented are a temple, an idol covered with flowers, and a bridge over a large stream. On the bridge are two horses, one white, the other black, and on the horses are a man and a woman. Some children are gathering lilies by the stream, and in the distance is a high mountain. The appearance is very fine. The dark-green of the trees and the blue sky, with the clearness of the water, make the picture look very beautiful. It was painted by my brother.

G. GILLET.

LESSON XXXVIII.

38. MENTAL PICTURE OR PICTURES OF THE MEMORY AND
IMAGINATION.

TO THE TEACHER.—See Model Exercises, Lesson XXXVIII. of the Manual.

DIRECTION.—If you are told that I have a pretty garden, you are at once ready to tell me what is in it. You have not seen it, but you *remember* what you have seen in other gardens, and *imagine* what is in mine. You have a picture of it *in your mind*. Now, by writing one short word, I want to bring before your *minds* a *picture* with many things in it that are interesting to you. After I have given you the *word*, and you have studied your picture for a few moments, you may write what you see in it, and of some of the thoughts which it brings to your minds, or feelings which it produces. Let the word be HOME: and do you not see some or all of the following thoughts? The house in which you live, father and mother, the children who are at home, the sitting-room, the parlor, the things in the rooms, the warm fire in the sitting-room, mother sewing, grandfather sitting by the fire, the baby playing on the carpet, with her playthings around her, and looking very happy; books, pictures, maps, &c. Many thoughts and feelings arise as you see all these things, and you think, and how thankful I should be for my home.

I should be kind to my parents, and try to help them. I should be kind to my brothers and sisters, and try to make them happy.

From this you will understand that you can describe this *picture of the mind* in much the same way as the pictures which you saw in your book, or at home.

OUTLINE FOR DESCRIPTION OF MENTAL PICTURES.

1. Location of scenes and objects.
2. Description of persons and objects.
3. Thoughts and feelings associated with the picture.

SUBJECTS.

1. A garden in summer.
2. Our school-room during study hours.
3. Our play-ground at recess.
4. My former home.
5. My grandfather's house on last Christmas day.
6. A home in the country.

EXAMPLE.—A GARDEN.

At the edge of a large city stood a pretty cottage. On one side of the cottage was a beautiful green lawn ; on the front and around the other side the most beautiful garden I ever saw.

There were winding paths, bordered in some places by rows of beautiful roses, whose colors varied from the deepest velvety crimson to pink, the pale blush, and the purest white.

Near the middle of the garden stood a large fountain, in the basin of which was a single clump of water-lilies, and the birds came to drink and bathe in the water ; the basin of the fountain was edged with pale blue forget-me-nots, with here and there a bunch of violets, always kept moist by the falling spray from the fountain.

There were two little boys in the garden—one had blue eyes and golden hair, and the other had black eyes and hair ; they were trying to sail a little boat on the water.

In other places the paths were bordered by beds of tulips, day-lilies, sweet-williams, foliage-plants, verbenas, and showy geraniums.

At the foot of an old pear tree, which had stood at the end of one of the paths for many years, was a cluster of lilies-of-the-valley, filling the air with their fragrance.

One of the paths led to a rustic summer house, covered with clematis vines and the scarlet creeper.

Other paths led to a rockery where ferns, woodbines, and other wild flowers grew in abundance.

Scattered about on the side behind the cottage where several large lilac, snowball, and sweet-scented syringa bushes.

This part of the garden was used for a croquet ground, and four children (two boys and two girls) were playing on it.

In the shade of one of the lilac bushes, two little girls were sitting on the green grass watching the others.

It was a lovely sight to see all the children playing together, for they were benevolent and kind, and seemed so happy in each other's presence.

CLARA DECKER.



CHAPTER V.

DESCRIPTION AND NARRATION.

LESSON XXXIX.

39. DESCRIPTION OF LOCALITIES AND PARTS OF COUNTRY OBSERVED, AND OF COUNTRIES REPRESENTED BY MAPS.

DIRECTION.—You may now write about places where you have lived, or which you may have visited, using the following outline :—

I. OUTLINE FOR DESCRIPTION OF PLACES SEEN.

1. The location.
2. Surroundings.
3. Parts or divisions.
4. What is contained or produced.
5. Objects of interest.
6. Reminiscences, or things recollected.

SUBJECTS.

Our school-grounds.
Our home in the city.
Our farm in the country.

My uncle's farm.
The town in which I live.
The town I visited.

II. OUTLINE FOR DESCRIPTION OF COUNTRIES REPRESENTED BY MAPS.

1. How situated. How surrounded.
 2. Natural divisions of the land surface.
 3. Principal mountains, rivers, and bodies of water.
 4. Natural curiosities.
 5. Productions ; natural and manufactured.
 6. Political divisions. Principal cities.
 7. Facilities for traveling.
 8. Places and objects of interest to the traveler.
 9. Manners and customs of the people.
 10. Something of its history.
-

LESSON XL.

40. NARRATION AND DESCRIPTION ON JOURNEYS, REAL OR IMAGINARY.

DIRECTION.—For your next exercise in writing, you may tell about some journey that you have taken. It may have been only a short one ; no matter, you can find many things to say about it.

If any one of the topics given is not needed in giving the account of *your* journey, you can omit it, or you may change the plan in any other way that will better suit your purpose.

I. OUTLINE FOR GIVING AN ACCOUNT OF A JOURNEY TAKEN.

1. Time and place of starting.
2. The place for which I started.
3. The route taken.

4. The mode of conveyance.
5. Description of country.
6. Places passed through.
7. Objects seen on the way.
8. Arrival and reception.
9. Incidents of travel.
10. Return home.

SUBJECTS.

1. A walk to and from school.
2. A trip to gather wild flowers.
3. A picnic excursion.
4. A fishing excursion.
5. A hunting excursion.
6. A trip on the river.
7. Our trip for nuts.
8. A sleigh-ride.
9. My visit to the country.
10. A visit to a relative living at a distance. Any other journey you may have taken.

In the composition for which the following outline is given, you may record the facts about places as you learn them from your geographies. What you say of yourself must, of course, be, for the most part, imaginary. The plan will differ but little from the one already given.

1. Time and place of starting.
2. Intended destination.
3. The route taken.
4. The mode of traveling.

5. Description of scenery and places.
6. Objects of interest on the way.
7. Description of place visited.
8. Manners and customs that are different from our own.
9. Anecdote or quotation.

SUBJECTS.

1. A journey from New York to Boston.
2. From Boston to Cincinnati.
3. From Cincinnati to Chicago.
4. From Chicago to New Orleans.
5. From St. Louis to San Francisco.
6. From Cleveland to Washington.
7. From Philadelphia to Mobile.
8. A trip up the Mississippi river.
9. A journey and visit to Niagara Falls.
10. A journey and visit to Mammoth Cave.
11. A journey and visit to the Rocky Mountains.
12. A journey and visit to the White Mountains.

LESSON XLI.

41. SHORT BIOGRAPHIES OF CELEBRATED PERSONS.

DIRECTION.—Read and learn, then write, using the following :

OUTLINE OF COMPOSITION.

1. Where born. Parentage.
2. Circumstances and associations of early life.

3. Characteristics in early life.
4. Early occupations.
5. Occupation or profession in later life.
6. Character as men and women.
7. Traits of character worthy of imitation.
8. Time and circumstances of death.
9. Anecdote or quotation.

SUBJECTS.

- | | |
|----------------|---------------------|
| 1. Washington. | 4. Daniel Webster. |
| 2. Lincoln. | 5. Robert Fulton. |
| 3. Franklin. | 6. Lady Washington. |

LESSON XLII.

12. REPRODUCTION OF READING LESSON, OR OF NARRATIVE READ OR NARRATED BY THE TEACHER.

DIRECTION.—Having read a lesson, or listened to the reading of a lesson, or to a story related by the teacher, you may reproduce, in writing, what is contained in the lesson or story, using the following outline as a guide.

I. OUTLINE FOR REPRODUCTION OF READING LESSON.

1. The subject.
2. Time and places mentioned.

3. Persons and things spoken of.
4. Facts or events related.
5. A anecdote told.

The same outline may be used, and the same order observed, in reproducing :

I. NARRATIVES READ BY THE TEACHER.

II. STORIES RELATED BY THE TEACHER.

DIRECTION.—Change the following poetry into prose :

GRASS.

—
Out in the fields to walk,
Hearing the grasses talk,
In the sweet month of June !
These are the works they say,
As in low whispers they
Speak through the silence of noon.

“Sunbeams, come lie on me ;
Rain, here is room for thee ;
Clouds, here your shadows may rest ;
Wind, you may rustle through ;
Cow, here is food for you ;
Horse, come and roll on my breast.

“Ground-bird come here and see
How you can nest with me ;
Child, run about me and play ;
Strong man, with cheeks so brown,
Here come and cut me down,
Toss me, and turn me to hay.

“Fill high the farmer's loft,
Then go and gather oft

Fodder for cattle at night ;
Take all you'll need of me,
I'll not live selfishly,
Nor for my own delight.

' Grasshopper, butterfly,
Bees, that with ' honeyed thigh
Ever on busy wing rove,
Born of one parent, we,
All of one family,
Linked to each other in love.

" Golden-hued buttercup,
Over me glancing up,
By the light summer-breeze wooed,
You to shall share with me
This happy destiny,
Born to be useful and good.

" So shall the early spring,
Life to our bosom bring,
Verdure and beauty restore ;
Then, taking heed of us,
All who have need of us
Welcome shall be as before.

—*Our Young Folks.*

UNDER THE PEAR TREE.

Under the pear trees, on August day,
In the long ago and the far away,
Four little children rested from play.
C heering the hours with childish chat,
Now laughing at this, or shouting at that,
Till a golden pear fell straight in Fred's hat.

"I'm lucky," he cried, as he hastened to eat
The mellow pear so juicy and sweet ;
If I tried for a week that could'nt be beat."

Then Tom, and Jenny, and Mary spread
Their hats and aprons wide and said,
" We can catch pears as well as Fred."

Then long and patient they sat, and still,
Hoping a breeze from over the hill
Their laps with the golden fruit would fill.

Till weary of waiting, Tom said with a sneer,
"I could gather a bushel of pears 'tis clear,
While idly we wait for a windfall here."

Then up the tree he sprang, and the power
Of his sturdy arms soon sent a shower
Of yellow fruit as a golden dower.

It was long ago, that August day
When four little children rested from play,
Under the pear trees far away.

And the children, older and wiser now,
With the furrows of care on either brow,
Have not forgotten the lesson I trow—

The lesson they learnt that August day,
That for having our wishes, the surest way
Is to work, and in earnest, without delay.

—*Scrap Book.*

LESSON XLIII.

43. LETTER WRITING.

DIRECTIONS.—No doubt while you have been observing and describing objects and persons, writing about your own or others' feelings and actions, asking questions, describing places and scenes, and telling what happened in connection with them, relating what you had seen and learned in going from one place to another, you have asked, "Of what use will all this be, after I am through with my composition writing at school?" I hope that many of you have been able to answer your own question in this particular as well as you have in others. When you have thought of the many books that are used, the magazines and newspapers that are published, and remembered that all of these must first be written, you have answered, "Perhaps I shall be needed to do some of this work; I may want to write a book, edit a newspaper, or correspond for one."

This may all prove to be true of you, as well as of others. Sometime such work must all be done by those who are now children, and by your composition work you have begun a preparation for it. There is, however, one very pleasant use which you will all want to make of your skill in composition. You will want to begin it soon, if you have not already. It is letter writing, for which you are now prepared.

Give attention to the following :

EXAMPLE.

(Place and date.)

Ithaca, N. Y., Aug. 14, 1870.

(Introductory address.)

My Dear Mother:

(Body of letter.)

Your kind letter of the 10th inst. was gladly received, and I take the first opportunity to reply, &c.

(Subscription.)

*Your affectionate son,**Henry Norfield.*

Notice the different *parts* of the letter as given. The place and date. The introductory address. Body of the letter. The subscription.

The *date* is written at the upper right-hand corner on the first line

If it requires many words, it may be written, part on the first, and the rest on the second, immediately below it, as :

AMHERST COLLEGE, MASS., }
September 12, 1869. }

The parts of the date are separated by commas. N. Y. is used for New York, Aug. for August, inst. for instant, and Mass. for Massachusetts.

A period is placed after each.

This should always be done, and may be stated as another rule for the use of the period.

RULE.—*A period should be placed after every abbreviation.*

The introductory address is placed on the next line below, at the left hand.

It may vary much in style. The style depends upon your relation to the person whom you address ; it may be, "Dear Friend," "My Dear Cousin," or, "Dear Brother James." If you are not so familiar with the person whom you address, you may write as follows :

Mr. Henry F. Harrison :

Dear Friend,

In using either style, you should place a colon after the first, and a comma after the last part of the address.

The body of the letter is begun just below the close of the address, and with a capital letter.

The name of the person writing the letter is placed below that, and a little further to the right.

The expression of regard or respect must also be varied, to suit the style of the address used. For the body of the letter you will need no special instruction, only bear in mind, and apply what you have already been taught to practice in other compositions.

If you write on note paper, fold it thus : first, one-third upwards, and then one-third downwards. Select an envelope which is as long as the paper is wide, and then your folded paper will just fit it, and the package look smooth and neat. If you use large sized letter paper, fold it first, across the middle of the sheet, then the third at the right hand, the third at the left hand, and it will be of the proper size, as before. You must be careful in selecting your paper and envelopes, to have them correspond in size, for if you do not, you cannot fold them neatly. The letter, when folded, should fill the envelope.

Mrs. Mary Norfield,
Cincinnati,
Ohio.

Henry Harrison, Esq.,
West Greenville,
Mercer Co.,
Pennsylvania.

From these diagrams you will observe the manner of placing the different parts of the address, and that the parts are separated by commas.

Besides the names of persons and places, I have written *Mrs.* and *Esg.*, which are abbreviations of titles.

I have commenced each with a capital letter.

This should always be done ; so you may repeat it as a rule :

RULE.—*Every title should begin with a capital letter.*

You must not make the mistake that is sometimes made, of putting a title both before and after the name, both meaning nearly the same; as, “Mr. John Jones, Esq.”

The stamp is placed on the upper right-hand corner of the envelope.

Now, you may each write a letter as directed below.

A letter from child at school :

To brother or sister.

To playmate.

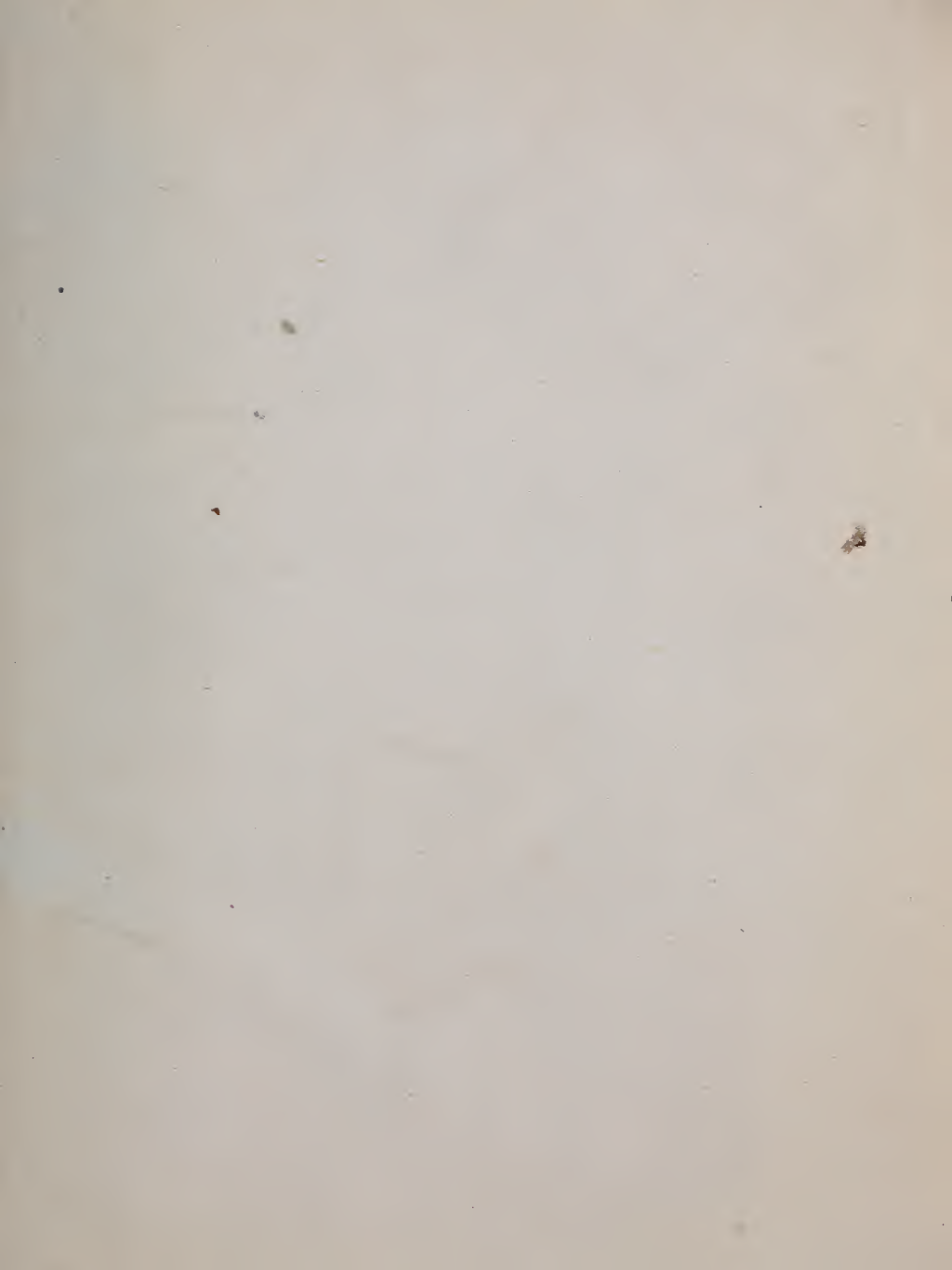
To parent abroad.

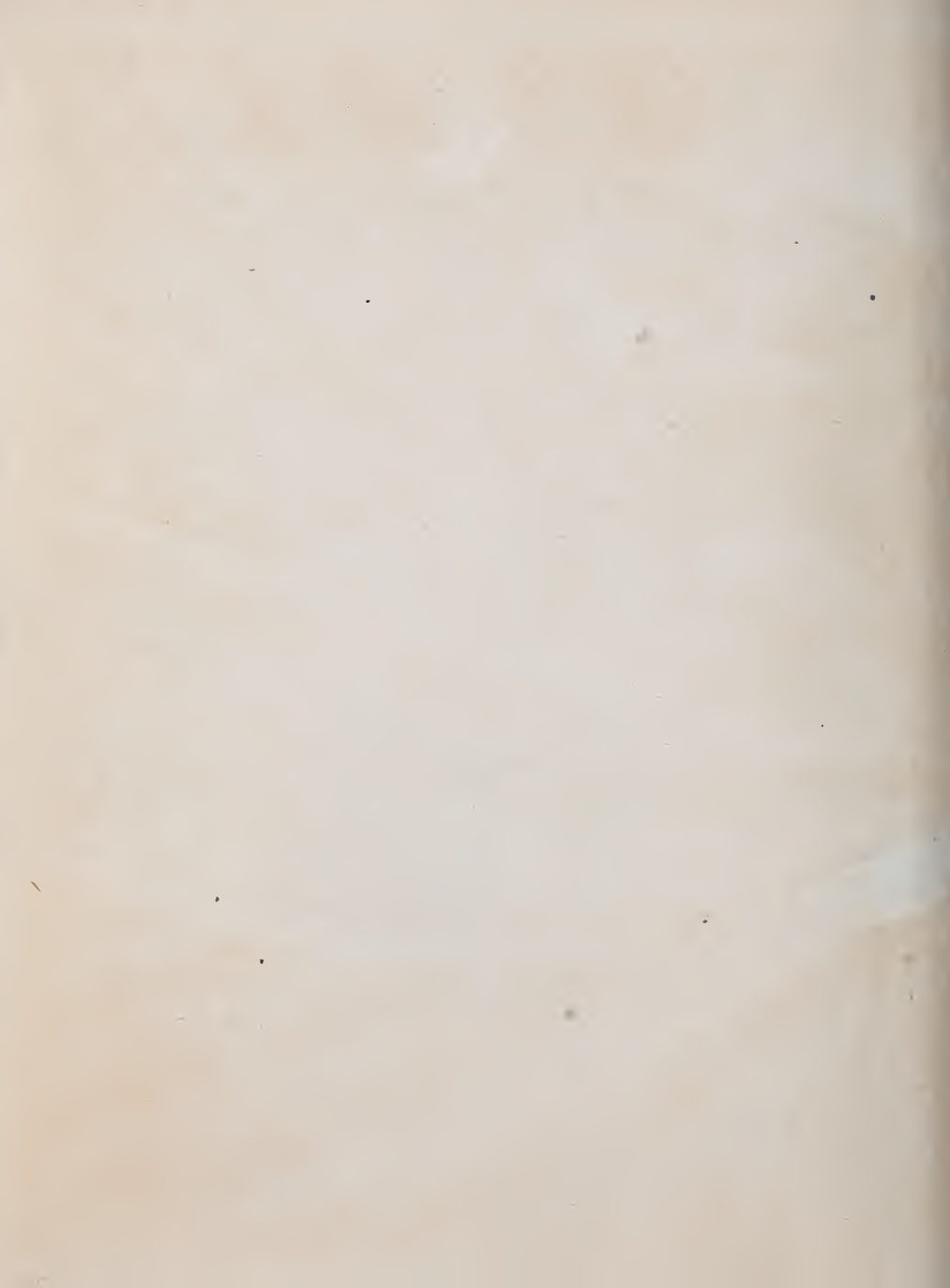
To parent at home.

To uncle or aunt.

To other relatives.







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